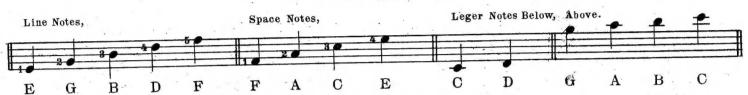




#### RUDIMENTS OF MUSIC.

Musical sounds are represented by characters called notes; which are named after the first seven letters of the alphabet, viz: A, B, C, D, E, F, G. The letters are repeated in the same order and are placed on and between the five lines, called the staff. In addition to these five principal lines, a certain number of leger (or added) lines are used above and below the staff.

#### THE STAFF.

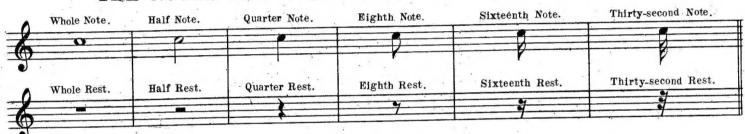


The pupil will memorize the position and name of each note. The stem of the note may point either up or down.

VALUE OF THE NOTES.

A whole note (6), is equal to two half notes (6), or four quarters (6), or eight eighths (6), or sixteen sixteenths (6), or thirty-two thirty-seconds (6).

### THE NOTES AND THEIR CORRESPONDING RESTS.



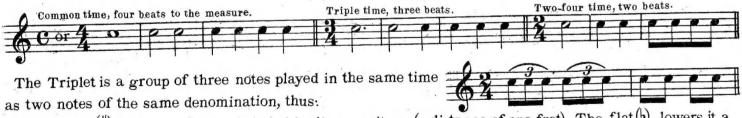
The treble clef , which is placed on the second line, is used exclusively in banjo music.

The dot (•), placed immediately after a note or rest increases its value one-half. A dotted half note is equal to three quarter notes, a dotted quarter is equal to three eighths, etc.

#### TIME.

There are three principal measures of time; the common time or four beats, triple time or three beats and two four time. All of the others, being compound time, are derived from these three.

#### EXAMPLE.



The sharp (#), placed before a note raises it a semitone (a distance of one fret), The flat(b), lowers it a semitone, the natural (1), restores a note, previously altered by a sharp or flat to its original sound, the double sharp (x), raises the note a whole tone, the double (bb), lowers it a tone.

A sharp or flat placed before a certain note is called an accidental and acts only in the measure in which its occurs.

The key of a musical composition is indicated by the number of sharps or flats, which are placed at the beginning. Each major key has its relative minor key, using the same signature. The key of C major has no sharps or flats in its signature.

#### TABLE OF KEYS WITH SHARPS AND FLATS.



The major scale is composed of eight tones, each note is called a degree, between these eight degrees are seven intervals, five of which are tones (whole tones) and two semitones (half tones), the semitones are situated between the third and fourth, and seventh and eighth degrees.

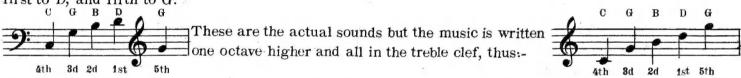
#### SCALE OF C MAJOR (Two Octaves.)



The dash \_\_ indicates the semitones (half step). From the first to the eighth degree is called an octave.

#### TUNING THE BANJO.

The strings are numbered from one to five, the short one being the fifth. The banjo may be tuned to the piano or organ by tuning the fourth string to C (one octave below middle C), then third to G, second to B, first to D, and fifth to G.



To tune by the frets, tune fourth string to C, then sound 7th fret, tune third string to this note; then sound 4th fret on third string and tune second string; then sound 3d fret on second string and tune first string; then sound 5th fret on first string and tune fifth string.

#### HOW TO HOLD THE BANJO.

Sit in an upright but easy position, resting the rim of the banjo on the right thigh, the upper rim resting lightly against the body. Rest the neck of the banjo between the thumb and first finger of the left hand, curving the fingers so the tips can be used to press the strings to the finger-board. Rest the little finger of the right hand on the banjohead and curve the other fingers so that the thumb will strike the strings fully an inch farther from the bridge than the first finger.

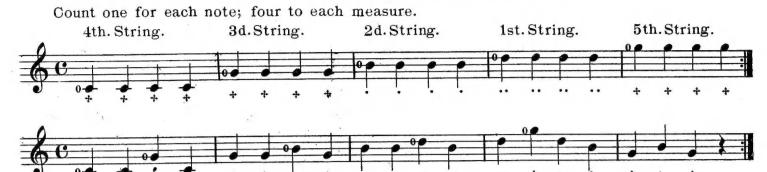
#### LEFT HAND FINGERING.

The left hand fingering is marked as follows: 0, for open string; 1, first finger; 2, second finger; 3, third finger; 4, fourth finger.

#### RIGHT HAND FINGERING.

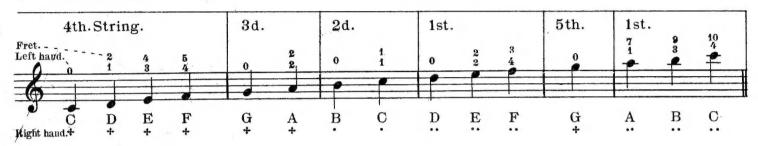
The following signs are used to mark the right hand fingering: +, for the thumb; •, first finger, ••, second finger. Unless otherwise marked, always "pick" the first string with the second finger, the second string with the first finger and the third, fourth and fifth strings with the thumb. The third finger is seldom used. The fifth string is played open and with the thumb entirely. Use the "ball" of the thumb and fingers in picking the strings and not the nails. The "alternate" system of right hand fingering will be given and explained as the work progresses. The regular fingering as explained above is recommended as best for the beginner.

#### EXERCISE ON THE OPEN STRINGS.



SCALE of C MAJOR.

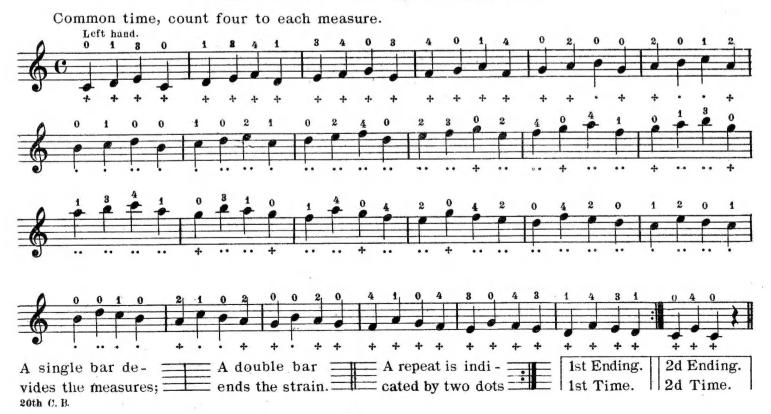
Memorize each note with the correct fingering for both hands. The 5th. string is always played open and is marked "o".





Hold each left hand finger in position until the next note is reached; this is essential.

#### EXERCISE ON ALL STRINGS.



### Etudes.

### CHORD EXERCISE, KEY OF C MAJOR.

A chord is a combination of tones played together. Keep the left hand fingers in position until a change is necessary. To play the 'snap''slur, pick the first note as usual, then snap the string with the same finger used to stop the first note.



The Glide, +-+; the thumb glides from the first note to the second when marked with a dash \_\_\_\_.



20th C. B.



D. C., (Da Capo) repeat from the beginning and play to Fine. Tempo di Valse, waltz time.

### STUDY IN THE ALTERNATE FINGERING.



## Electric Dance.



Marks of expression, pp, very soft; p, soft; mf, moderately loud; f, loud; ff, very loud.

The following studies should be repeated several times.



### SCALE OF A MINOR, (Melodic.)

RELATIVE OF C MAJOR.

In the melodic minor scale, ascending, the 6th and 7th degrees are sharped; but in descending these tones are made natural.



### CHORD EXERCISE, KEY OF A MINOR.



### THE BARRE AND THE POSITION.

The barre, marked B.or Bar. is made by placing the first finger across the strings at the fret indicated by a numeral. Each fret is called a position, the first finger placed on a certain fret determines the position.

SYNCOPATION.

Syncopation is the accenting of the unaccented notes, or accenting the up beat. The notes marked with a >, or A, are to be accented or slightly emphasized. The natural accent falls on the first count of the measure in two-four or three-four and on the first and third counts in common time.

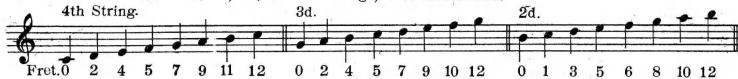
### Columbian Dance.

INTRODUCING SYNCOPATION AND DOTTED NOTES.

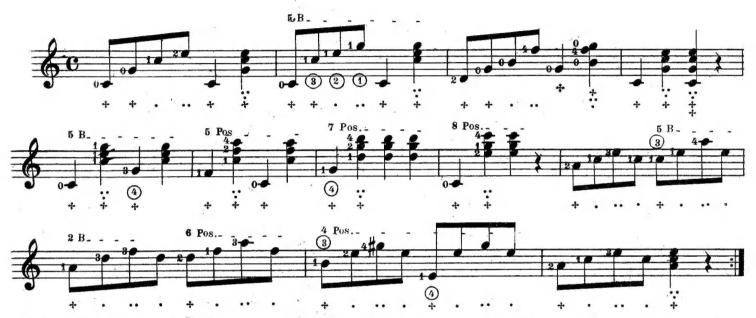
J. E. A.



Position of the notes on the 2d, 3d, and 4th strings, to be memorized.



#### CHORD EXERCISE IN POSITIONS.

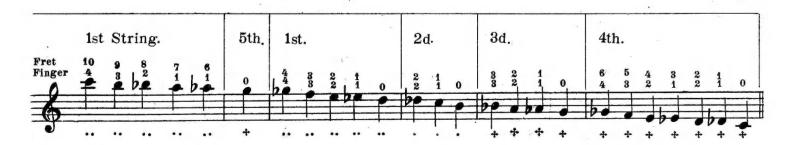


The encircled figures ③, denote on which string the notes are made. The thumb glides over the two lower notes in chords of four notes. The positions are marked, Pos \_ \_ \_ \_ the dotted line shows how far the position extends.

#### CHROMATIC SCALE.

The chromatic scale proceeds only by semitones, (half steps). Practice ascending in sharps and descending in flats.





#### THE ARPEGGIO.

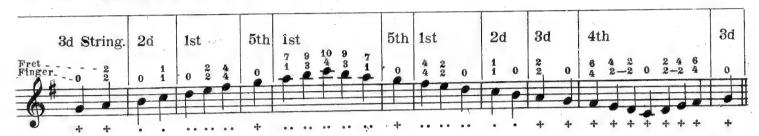
A waved line i, placed before a chord indicates the arpeggio or harp style, the notes are played in quick succession.

Written.



### SCALE OF G MAJOR.

One sharp placed in the signature, indicates the key of G. Sharp each F.



### EXERCISE ON ALL STRINGS.



### CHORD EXERCISE, KEY OF G MAJOR.

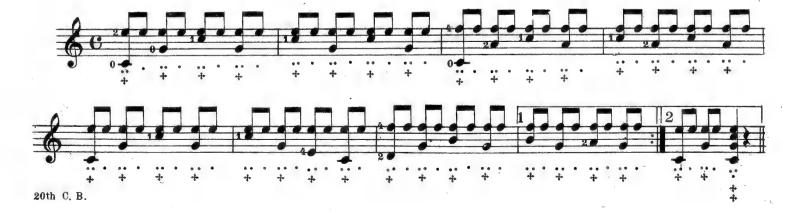


20th C. B.

# Odetta Waltz.



STUDY IN THE ALTERNATE FINGERING.



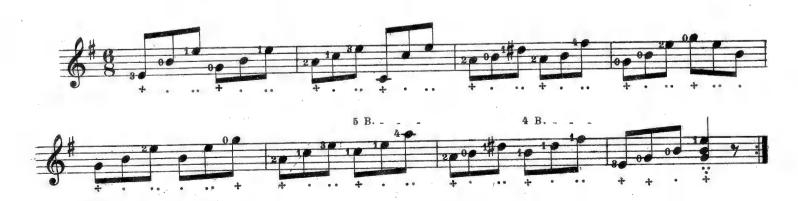
# Crescent Polka.



SCALE OF E MINOR, (Melodic.)
RELATIVE OF G MAJOR.



### CHORD EXERCISE, KEY OF E MINOR.



20th C. B.

# Armanda Schottische.



#### STUDY IN RIGHT HAND FINGERING.



SCALE OF F MAJOR.

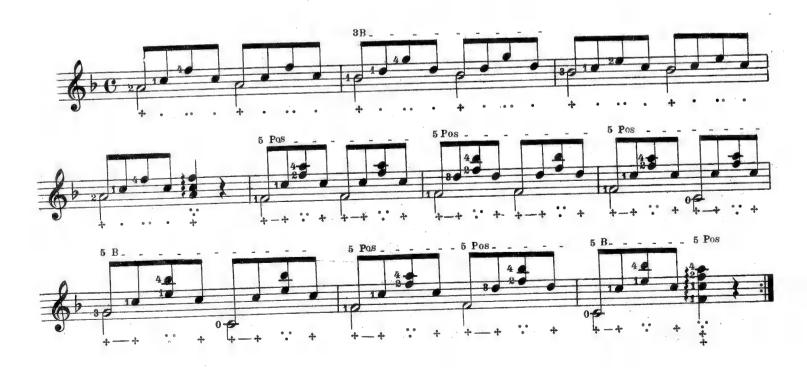
One flat placed in the signature, indicates the key of F. Flat each B.

| 4th String.      | 3d  | •* |   | 2d. | 1st. |     |   | 5th. | 1st. |     |      |    | 5th. | 1st. |     |     | 2d. | 3d. |    |     | 4th. |        |
|------------------|-----|----|---|-----|------|-----|---|------|------|-----|------|----|------|------|-----|-----|-----|-----|----|-----|------|--------|
| ret 5<br>inger 4 | 0   | 2  | 3 | 1 1 | 0    | 2 2 | 3 | 0    | 1    | 8 2 | 10 4 | 82 | 1    | 0    | 8 3 | 2 2 | ó   | 1 1 | 3  | 2 2 | 0    | 5<br>4 |
| 6                | •   |    | 0 |     | 1    |     |   |      |      |     |      |    | -    |      |     |     | •   |     | •  |     |      |        |
|                  | -la | 4  | 1 | •   | ••   |     |   | 4.   |      |     |      |    |      | 4    |     |     |     |     | 30 |     | 4    |        |

# EXERCISE ON ALL STRINGS.



CHORD EXERCISE, KEY OF F MAJOR.



# Aurelia Waltz.





SCALE OF D MINOR, (Melodic.)

RELATIVE OF F MAJOR.



### CHORD EXERCISE, KEY OF D MINOR.



The thumb glides over two notes when marked, +--+. 20th C.B.

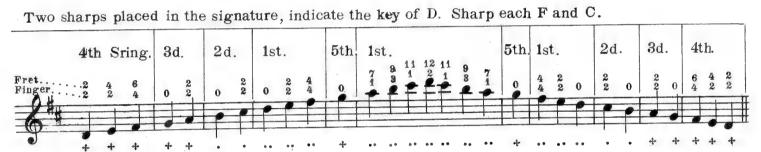
# Rainbow Schottische.



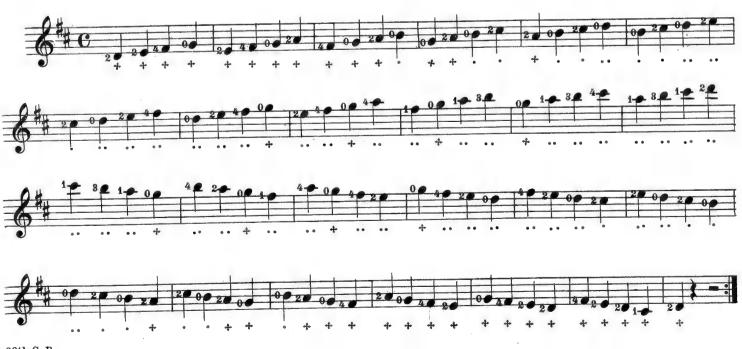
D. S. tal Fine, repeat from the sign % and end at the word Fine. rit., ritard the time. 20th C.B.

### STUDY IN THE ALTERNATE FINGERING.





### EXERCISE ON ALL STRINGS.

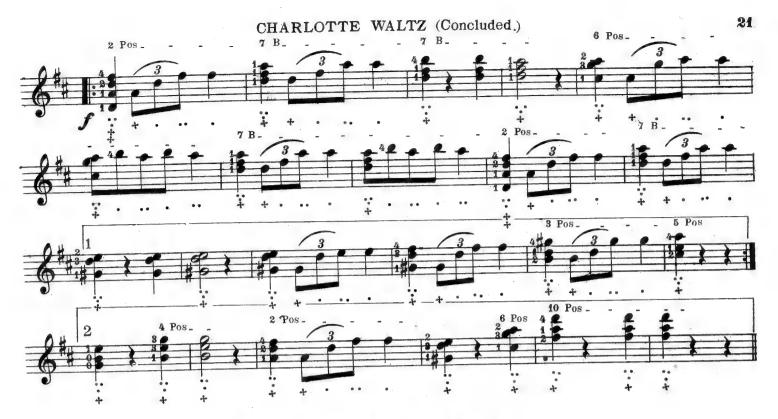


20th C. B.



## Charlotte Waltz.





### SCALE OF B MINOR, (Melodic.)

RELATIVE OF D MAJOR.



CHORD EXERCISE, KEY OF B MINOR.



20th C. B.

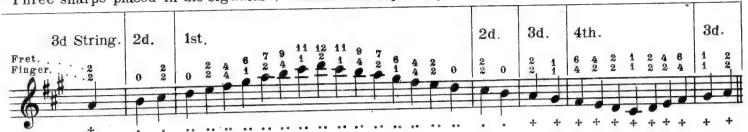
# Hot Foot Ike Cake Walk.



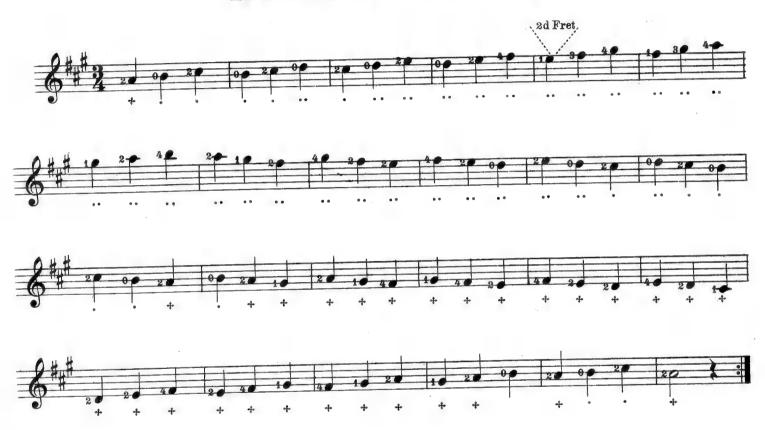
fz, Forzando strongly accented. —— or cres., increase in tone. —— or dim., soften by degrees. 20th C. B.

### SCALE OF A MAJOR.

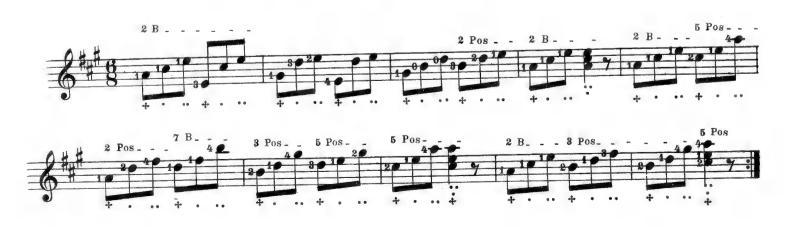
Three sharps placed in the signature, indicate the key of A, sharp each F, C and G.



### EXERCISE ON ALL STRINGS.



# CHORD EXERCISE, KEY OF A MAJOR.



# Zanita Waltz.





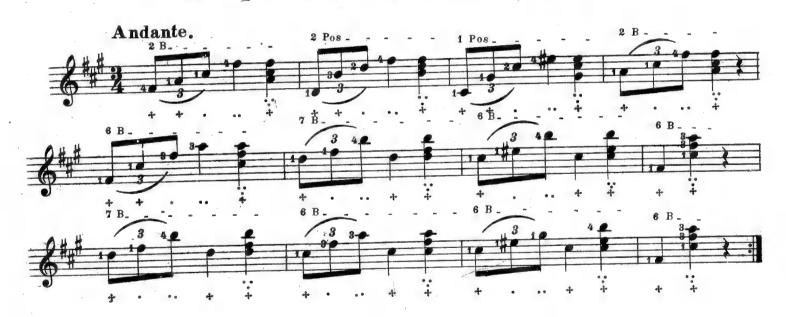


### SCALE OF F# MINOR, (Melodic.)

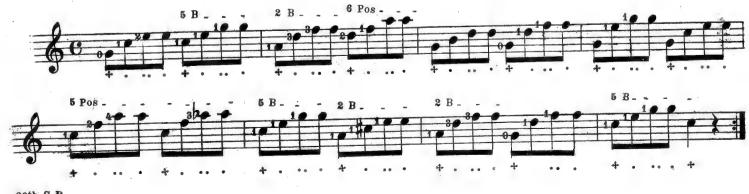
RELATIVE OF A MAJOR.



### CHORD EXERCISE, KEY OF F# MINOR.



### STUDY IN THE ALTERNATE FINGERING.



### Forest Echoes.

Caprice.

### BANJO DUET.

J. E. AGNEW.





20th C.B.

# Florette Waltz.





# The Valkyrian Club.

March and Two Step.





# The Pickanninies Frolic.



Universal Notation.

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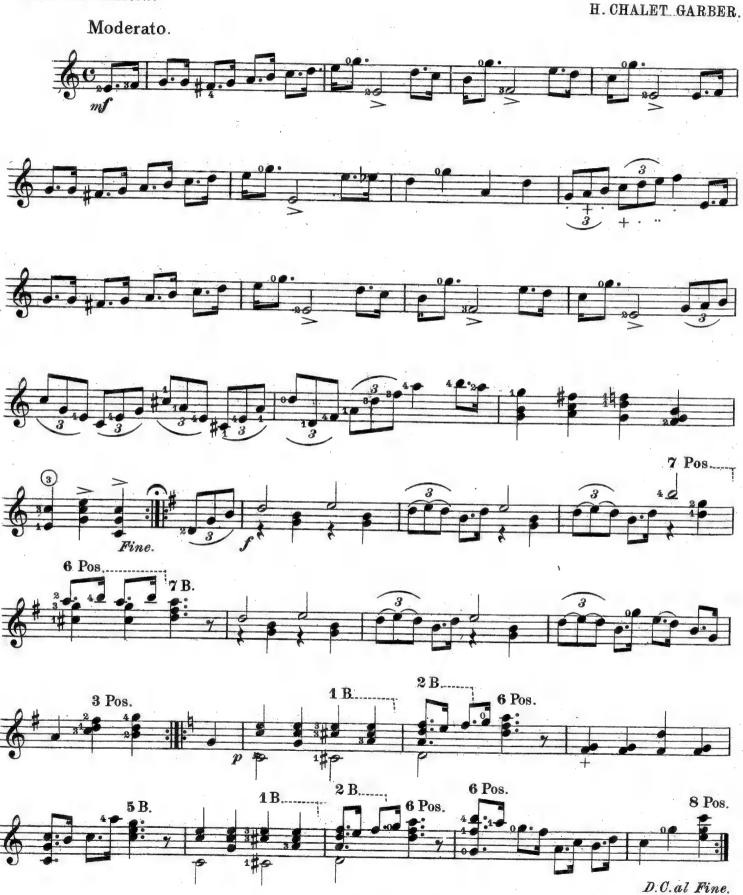
### ROYAL MARCH.



# THE "UNIQUE". CHARACTERISTIC DANCE.

### BANJO SOLO.

Universal\_notation.



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# OLD FRIENDS WALTZ.

### BANJO SOLO.



# THE MERRY CADET.

BANJO SOLO.

DARKTOWN DANCE.

Universal notation.

Not too fast.

J. E. AGNEW.



The 20th Century method for the Banjo by J. E. Agnew, the first published in the universal notation.

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## RECKLESS RUFUS.

## DANCE CHARACTERISTIQUE.

### BANJO SOLO.

Universal notation.



Note: tune 4th string to D. Make all octaves on the 1st and 4th string and with 2nd and 3rd fingers. Copyright MCMIIby J. E. Agnew.

## THE WHYTE LAYDIE. MILITARY MARCH.





## DANCE OF THE IMPERIALS.

#### BANJO SOLO

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Note: V up stroke of first finger. A down stroke.

Dance of the Imperials.2.

## RUSTIC REVELRY.

CHARACTERISTIC MARCH.





## LOTUS CLUB MARCH.



## AN AUTUMN IDYLL.

VALSE.



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## THE VICTOR MARCH.

BANJO SOLO J. WORTH ALLEN. universal notation

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## Musical Terms in Common Use.

#### I Relating to Speed.

Accelerando. Gradually faster.

Adagio. \_ Slow.

Allegretto.\_ Moderately quick.

Allegro .\_ Quick, lively.

Andante. In moderately slow time.

Andantino. \_ Somewhat slower than Andante.

A tempo. \_ In regular time.

Grave. \_ Very slow.

Largo. \_ Extremely slow and solemn.

Lento. \_ Slow.

Meno mosso. \_ Slower.

Moderato. \_ In moderate time.

Molto Allegro. Very quick.

Più moto.\_Faster.

Prestissimo. \_ As fast as possible.

Presto. Very fast.

Ritardando. \_ Gradually slower.

Ritenuto. \_ Slower.

Stringendo. Accelerating the time.

Tempo primo.\_ In the original time.

Vivace. \_ Animated and lively.

#### II Relating to Power.

Crescendo (cresc.) \_ Gradually louder.

Decrescendo (decres.) Gradually softer.

Diminuendo (dim.)

Forte (f). Loud.
Fortissimo (ff). Very loud.
Forzando (fz). With special emphasis.

Mezzo forte (mf). Medium loud.

Pianissimo (pp). - Very soft.

Piano (p). Soft.

Rinforzando (rinf. or rf.)\_With additional tone and emphasis.

Sforzando (sf). With particular emphasis.

Smorzando (smorz). Gradually softer; dving away.

#### III Manner of Performance.

Ad libitum (ad lib.) At the discretion of the performer.

Amoroso. \_ Lovingly, tenderly.

Animato. With animation, spirited.

Arpeggio. The notes of a chord, taken in rapid succession; in harp style.

Ben marcato. Well marked.

Bravura. With brilliant execution.

Brillante. In a showy, brilliant style.

Calando. \_ Gradually softer and slower.

Cantabile )

In a graceful singing style. Cantando S

Con. - With.

- " Amore. \_ Tenderly, lovingly.
- 66 Anima. With animation.
- Brio. In a brilliant, spirited style.
- Dolore. \_ Mournfully.

Con Espressione. With expression.

Fuoco. With fire and animation.

Molto. In an agitated manner.

Spirito.\_With spirit.

Dolce.\_ In a soft, sweet style.

Legato. \_ Smooth and connected.

Maestoso.\_ Majestically.

Marcato. In a marked and emphatic style.

Morendo. Gradually slower and softer; dying out.

Non troppo. \_ Not too much.

Poco a poco. By degrees, gradually.

Rallentando(rall.) \_ Gradually slower and softer.

Scherzando. In a light and sportive manner.

Sostenuto. Sustained.

Staccato. Short, detached.

Syncopation. Placing the accent on a part of the measure which is usually unaccented.

Tacet. Silent.

Tenuto. \_ Sustained; held with a clinging tone.

Tutti. \_ With all the instruments or voices.

#### IV Relating to Structure.

Coda.\_ A few measures added at the end of a composition.

Da Capo (D.C.)\_Return to the beginning.

Dal Segno (D.S.) \_ Return to the sign.

Finale.\_The last movement of a composition.

Fine.\_ The end:

Obligato. An important accompaniment part.

Senza Replica. Without repeating.

Trio. (4.) A composition for three voices or instruments. (2.) A second movement in a march or dance.

#### V Embellishments.

Appoggiatura. A note written in a small character and preceding the principal note from which it takes its time.

Cadenza. A passage introduced by way of embellish-Mordente. \_ A short shake. ment.

Trill (4r). A shake, usually alternating with the principal note and the tone above.

Turn. An embellishment consisting of the principal note, the tone above and the semitone below.

#### VI Signs.

Crescendo.

\_\_\_\_ Decrescendo.

Tie, binding two notes on the same line or space. Slur, indicating that the notes are to be

smoothly connected. Staccato marks.

- vvv Short staccato.
- Turn.
- Mordente.
- 🖇 🕀 Signs indicating passage to be played again.
- Pause or hold.
- Repeat last measure.

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